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of Olives (B. 4) has half-tones a little smudgy, but Christ taken by the Jews (B. 5) is rather fine although not quite so brilliant as Christ before Caiphas (B. 6), Christ taken before Pilate (B. 7), Flagellation (B. 8) and Christ crowned with thorns (B. 9). The next two, Ecce Homo (B. 10) and Pilate washing his hands (B. 11), especially the first named, are weaker. In the latter, the background is not as clear-cut and distinct as might be, but it is a charming glimpse we have of one of Dürer's delicately finished and minutely observed landscapes that he loved so well to do. The prints that follow, Christ carrying the Cross (B. 12), Crucifixion (B. 13), Descent from the Cross (B. 14), Entombment (B. 15) and Descent into Hell (B. 16), are very fine impressions indeed as are the remaining two prints likewise, though the radiating lines of the sky in Resurrection (B. 17) seem perhaps a little less sustained and sharp than might be. Peter and John healing the Cripple (B. 18) is rather an anti-climax as a choice of subject to end the series. In most of the others Dürer has seized almost always the telling moment.

Taken all in all, however, his dramatic sense does not fail him though there is a quiet dignity and a homely touch of naturalness that invariably appeal. It is plain these small scenes do not belong to the dry, uninspired period, the period when "his powers of pictorial imagination died away." The illustrators of today might well take note: there is no end of suggestion in the natural simplicity exhibited in the Little Passion on copper,—it is the kind of child-like simplicity that endures!

W. McC. McK.

EXHIBITION OF MUSICAL INSTRUMENTS

On October ninth an exhibition of musical instruments was opened in Gallery X which has proved to be extremely interesting to all visitors to the Museum, both musicians and laymen.

The King Collection of Stringed Instruments, exhibited with much success last winter, has been supplemented by the remarkable collection of flutes owned by Professor Dayton C. Miller, several contributions from the Cleveland Orchestra and an early type of piano lent by Mrs. William B. Sanders.

The interest in music in any community is always quickened in the fall season after the lean summer months, and with signs of activity for the coming musical season on all sides, it seemed

particularly appropriate for the Museum to reflect in so far as it lies within its power this popular interest.

The instruments of the King Collection, which have great decorative value, are set on a continuous shelf with sloping back, suggestive perhaps of a music desk. In the center of the room on a raised platform is the handsome piano lent by Mrs. Sanders. The flutes, which number about two hundred, are contained in four glass cases. For a wall scheme of decoration, musical staves form a sort of frieze about the room, on which are written quotations from scores of five of the great orchestral masters; Lulli, Bach, Haydn, Beethoven and Wagner. The decorative effect of the music is exceedingly successful.

The Charles G. King Collection of Stringed Instruments is extremely varied in origin and date, although the majority of the instruments are variants of the ancient lute, from the late Middle Ages to the nineteenth century and from parts of three continents. From the ancient lute came not only the guitar, mandolin, and the type of instrument which has become less effective for orchestral use, but also the entire harpsichord and piano family, as well as our modern harp, all dating back to this venerable ancestor. An interesting connecting link between the piano and lute is shown in the French *vielle* on exhibition, the music of which is produced by turning a crank but on which there are keys as in the piano. There was a time in the orchestra when lutes were used, particularly the large low-toned instruments. However this was before the seventeenth century and orchestras in those times were far from being standardized as they are to-day. From the time of Lulli and the middle of the seventeenth century, we find the lute and its related instruments very rarely used apart from collegiate instrumental clubs.

It is curious that in this collection there are so few bowing instruments. The viol from which came the entire stringed family with the exception of the harp and piano, is represented only by two East Indian viols on which the sound is produced by a bow but which naturally bear slight resemblance to the European type of instrument.

It is interesting to note how the number of strings varies on the different lutes. Some have as many as thirty strings and we find them with so few as four. The tuning of the instruments also varies tremendously and in many cases, notably in the

Oriental group, it would seem impossible with any tuning to produce an agreeable sound. It must be remembered, however, that the question of agreeableness of sound is by no means determined universally by our European habits of ear.

Professor Miller has described his collection as follows:

"The principal object in view in making this collection of flutes is to illustrate by actual specimens the development of the modern orchestral instrument from its simple form of the seventeenth century.

"The transverse flute was introduced into the orchestra in the seventeenth century. The flute of that time was a simple tube with six finger-holes and no keys. Two hundred years ago the instrument was 'improved' by the addition of one key, which seemed to provide a 'perfect' instrument, which was satisfactory for orchestral uses until about the year 1800. Nearly all of the marvellous developments in the mechanical and tonal properties of the flute of the present day were made within the years from 1800 to 1875.

"The purpose of these developments is three-fold: (a) to secure truer intonation; (b) to produce a more desirable quality of tone; and (c) to increase the facility of execution.

"In flutes of the old system, these efforts at improvement have consisted of countless variations in the kind, number and design of keys which are added to cover supplementary tone-holes. The collection contains a large number of specimens which set forth the history of these efforts. It is valuable by way of suggestion as to new inventions and new mechanical devices. It would seem that little more can be accomplished in this direction.

"In 1832 Theobald Boehm of Munich, was impressed with the need especially of improvement in the accuracy of tuning of the scale of the flute, and he invented the 'Boehm System of Fingering.' His continued efforts resulted in 1847 in his invention of the cylinder-bore, metal flute, with covered finger-holes, which gave the flute quite a new tonal effect. These inventions caused a real revolution in the flute, effecting great progress in all three of the improvements to be desired: tuning, tone and execution.

"This collection is unique in its exemplification of the history and development of the Boehm System of which it has an al-

most complete representation. There is no other known collection which approaches this in number of specimens of this type. Many flutists have attempted to improve the Boehm System, so far without success. The instruments made by Boehm himself have never been surpassed, and his later instruments are altogether suitable for present day uses. There are fourteen of them in this collection.

"Incidental to the main purpose as explained, it has been found interesting to obtain specimens of flutes of all kinds of non-European musical character. There are representative instruments from Japan, China and the South Sea Islands and of the types used by the North American Indians and others."

The instruments lent by the Cleveland Orchestra include two D trumpets called by the French the "petite trompette" and used in the modern orchestra chiefly by d'Indy. These instruments are rare and of great beauty of tone. They can mount above the trumpet in ordinary use and are extremely effective as a soprano to the brass choir. The cathedral chimes were so large as to make it impractical to include them in the gallery but an effective use was found for them in the Garden Court where they are played each day at closing time with charming effect.°

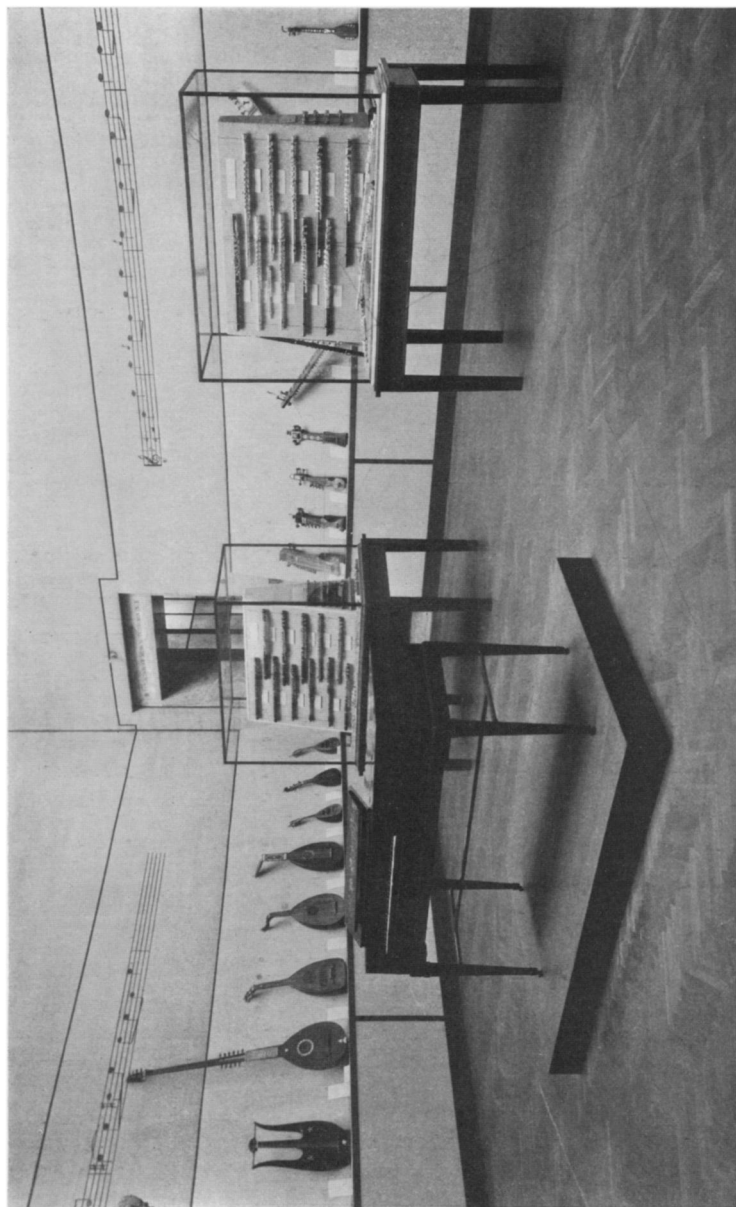
D. S. M.

CHANGES AT THE ART INSTITUTE OF CHICAGO

Our readers will be interested to learn of some recent changes that have taken place in important museums. Mr. George W. Eggers on October first left The Art Institute of Chicago to become Director of the Denver Art Association, in whose development he has been interested as adviser for some time past. Mr. Eggers will carry out at Denver a cherished plan of having about half of his year free for study and painting. His friends in the museum field wish him every success in his new work.

The Trustees of the Art Institute announce the appointment of Mr. Robert B. Harshe as Director of the Museum and the School of Art, to succeed Mr. Eggers. Mr. Harshe has been associated with museum work for some years and has been Assistant and later Associate Director at Chicago. He brings to his new task a wide experience, and with his energy and enthusiasm is sure to perform an important service in Chicago.

F. A. W.



EXHIBITION OF MUSICAL INSTRUMENTS IN GALLERY X